



She's

the

Arrow



C **S** **C**

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L **I** **A**

L **N** **B**

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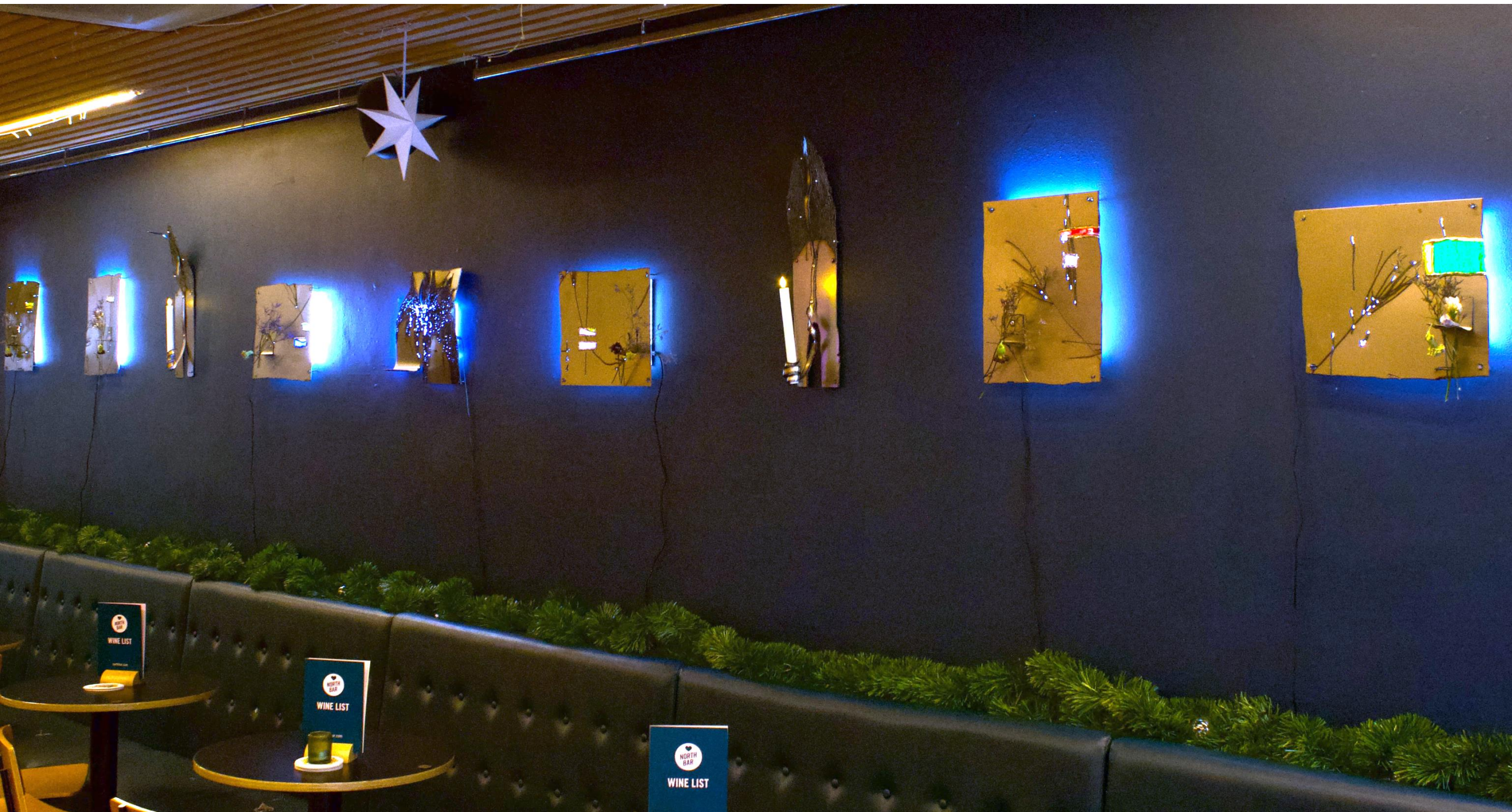
Pg: 16 - 22: Works from the series She's the Arrow

‘She’s the Arrow’ has been forming over the last few years in response to grief. I tend to work in bodies of practice – multiples of formal and material enquiries which tease out a central motive across different realisations: varying marks, scales, repetitions, and which I commit years to working through

In *She’s the Arrow* I’ve been drawn to the shattering of action, the arrow has become a symbol for me of this moment of change. It’s piercing and painful, a sudden violence which cannot be undone. In focusing on the arrow, the work’s presence is trapped in this temporary moment. This is not a moment of healing and gaining strength, the idea that time heals wounds. But I think this is about the times when time does not heal, when you’re trapped in the moment and it becomes a trauma. It’s a different permanence to be held in the moment of change. It’s penetrating and consuming. It’s a symbol often incorporated in religious iconography of Catholic saints in their moment of martyrdom, for example, St. Sebastian in whose depiction of multiple penetrating arrows is often homoerotic and joyful.

With this thinking came the shift to focus on wall-based works as there is a different bodily and time based relationship to viewing works on a wall to something which takes up space and which you move around. These works were less about being a stand in for the body as previous works. I wanted them to act as a point of congregation, of being still and present. These works were informed by religious street shrines in Italy, these often small shrines held in walls behind bars which often held candles and fresh flowers – showing they were a place of pilgrimage, reflection and consolation by the local community, they were active sites of worship and remembrance. They made me think to murals I had seen on family trips to Northern Ireland growing up. These were larger and referenced events or openly mourned and remembered those lost, but they were equally these active sites within communities.

This made me think to other areas of community gathering and acts of remembrance and worship and to my Irish catholic upbringing and weekly church attendance. Stained glass is a central material tool here, which often denotes saints and historically would act as a story telling device for church goers – often illiterate and following mass in a language they did not understand – the stained glass offered stories which kept the community connected to their faith. This act of alternative story telling felt connected to my own interest in mark making as documentation of lived experience, and the hard material with its historical underpinnings suggested a material that could hold this meaning and which could be unpicked and explored much as I have explored metal. Further, glass shatters, and like metal these wounds cannot be undone without melting down to create something new. I was interested in how this shattering and rebuilding could build narrative alongside, within and held by my metalwork.



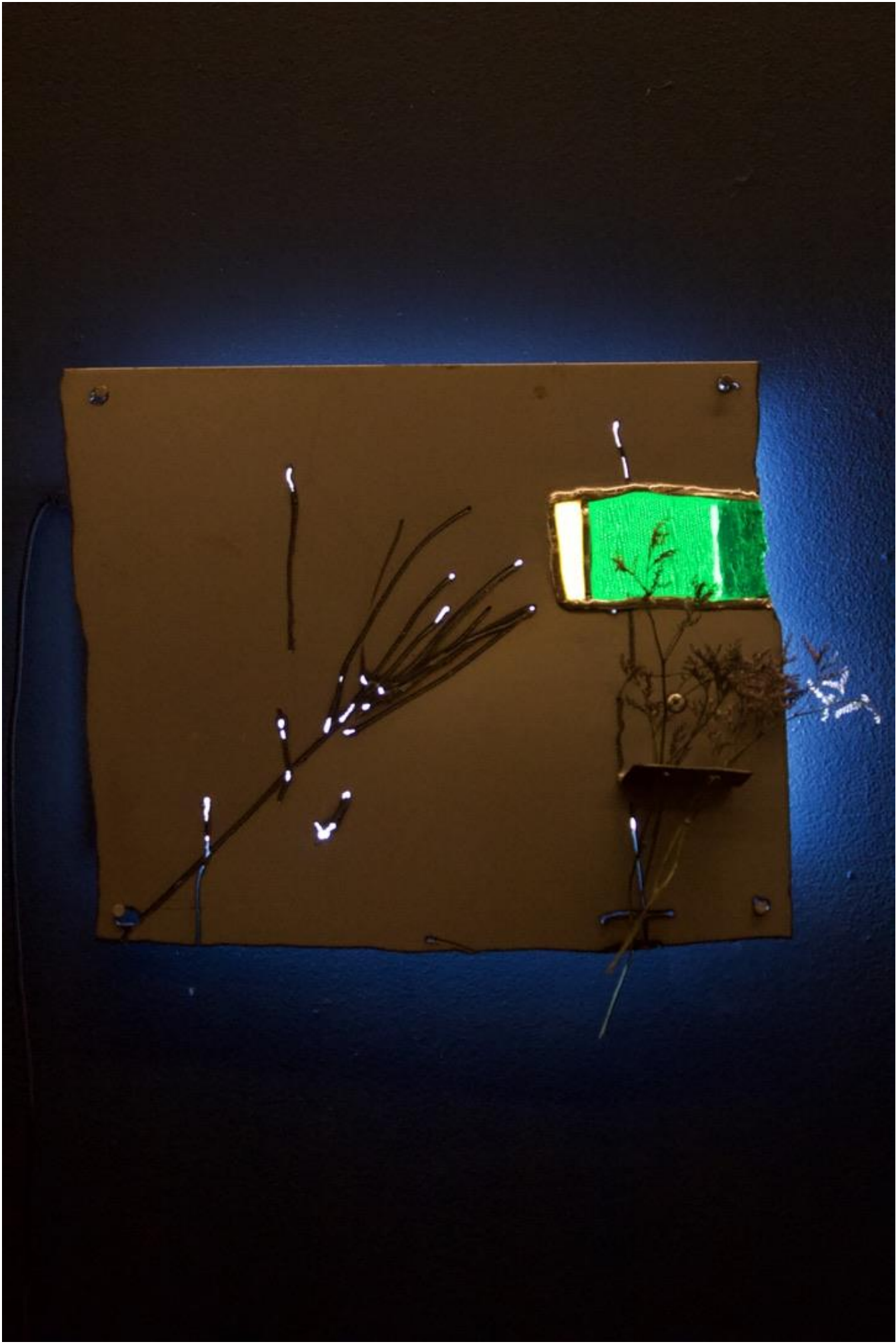
A Mean Thing
North Bar, Leeds
2025 – 26

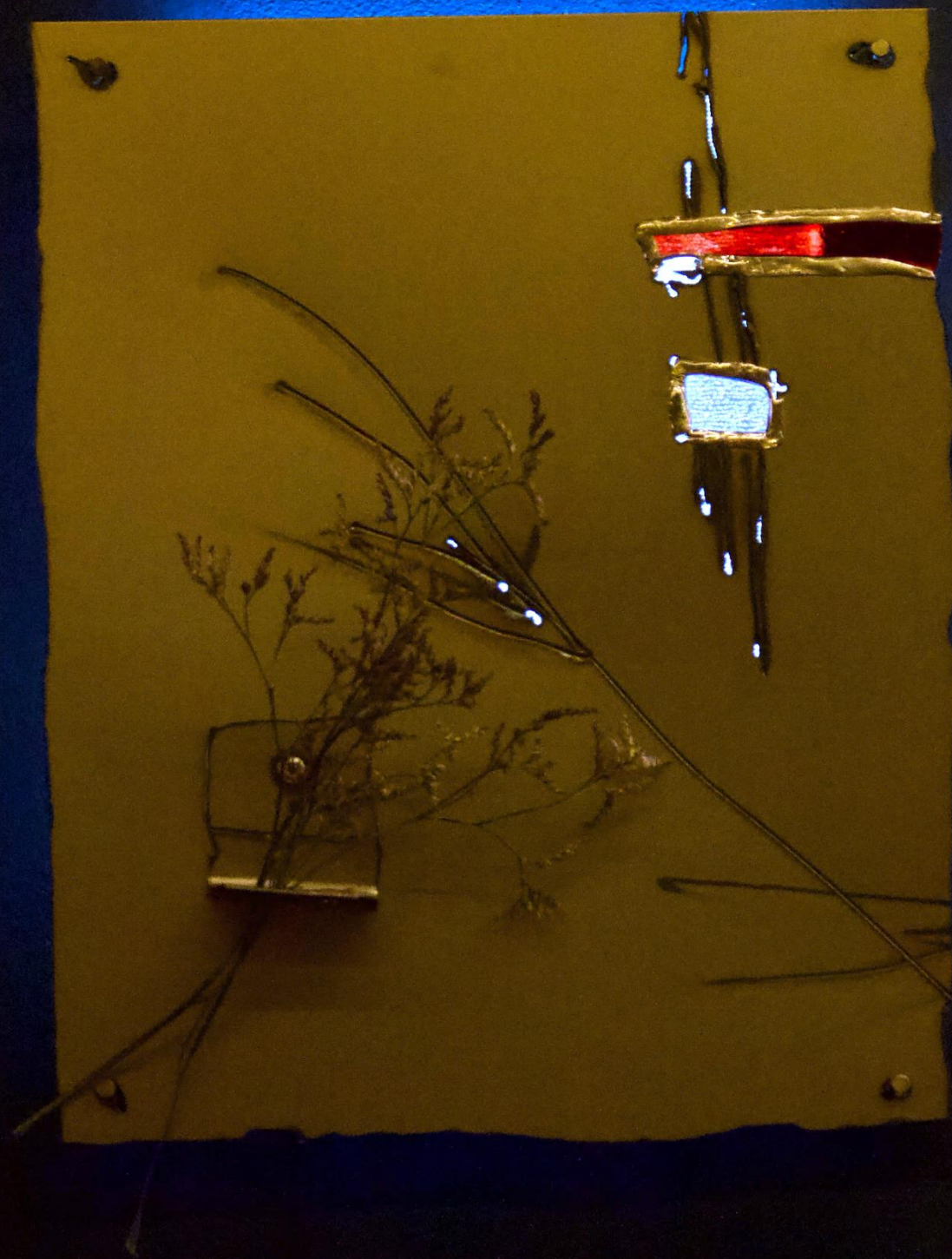
Photo credit Imo Dunkley

She's the Arrow (forget me not) VI .2025
Mild steel, stained glass, lead solder, rivet, lacquer
35x25xm (dimensions vary slightly across series)
Photo credit: Imo Dunkley



She's the Arrow (forget me not) VII .2025
Mild steel, stained glass, lead solder, rivet, lacquer
35x25xm (dimensions vary slightly across series)
Photo credit: Imo Dunkley





She's the Arrow (forget me not) VIII .2025

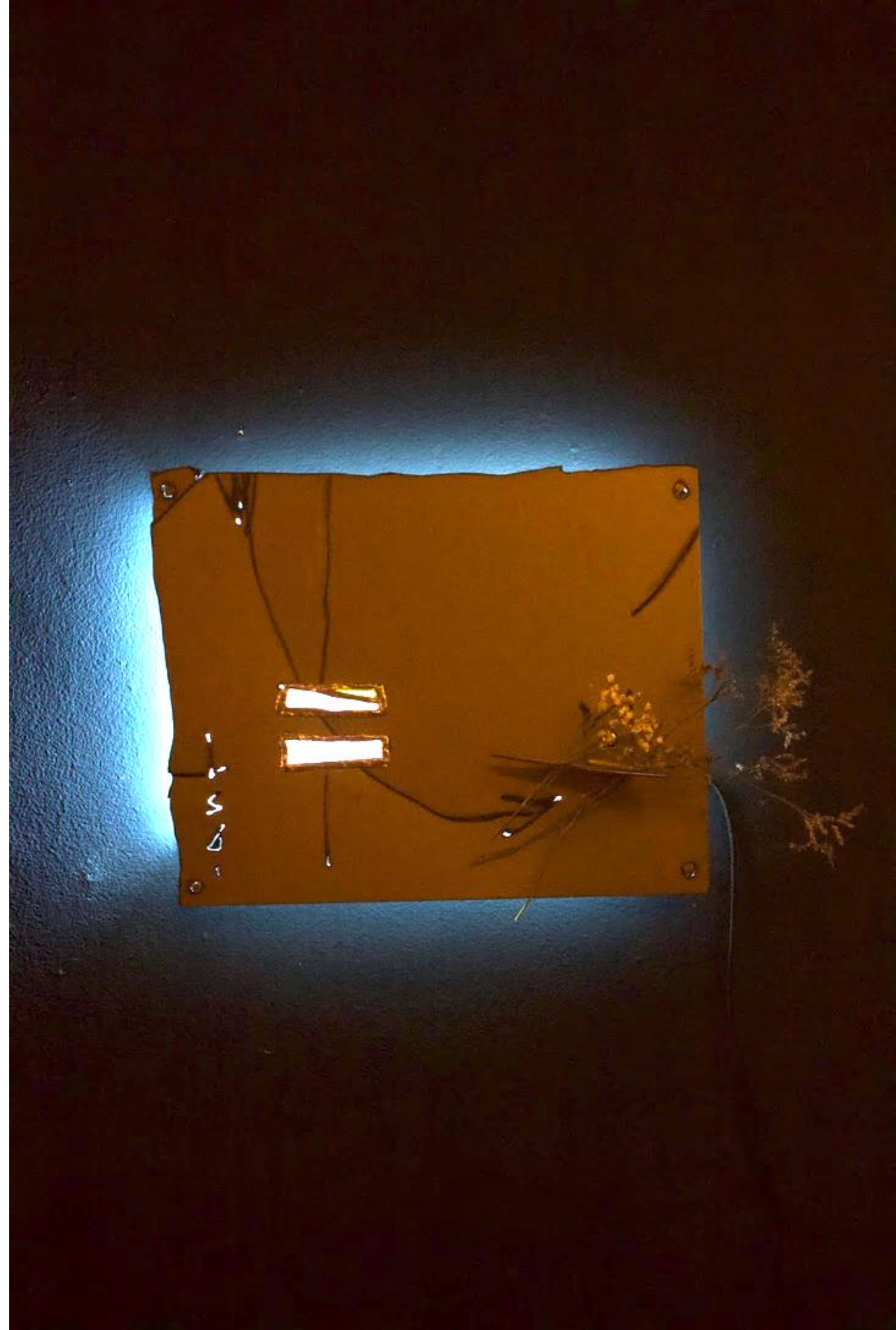
Mild steel, stained glass, lead solder, rivet, lacquer
35x25xm (dimensions vary slightly across series)

Photo credit: Imo Dunkley

She's the Arrow (forget me not) IX .2025
Mild steel, stained glass, lead solder, rivet, lacquer
35x25xm (dimensions vary slightly across series)
Photo credit: Imo Dunkley



She's the Arrow (forget me not) X .2025
Mild steel, stained glass, lead solder, rivet, lacquer
35x25xm (dimensions vary slightly across series)
Photo credit: Imo Dunkley





She's the Arrow (forget me not) XI .2025

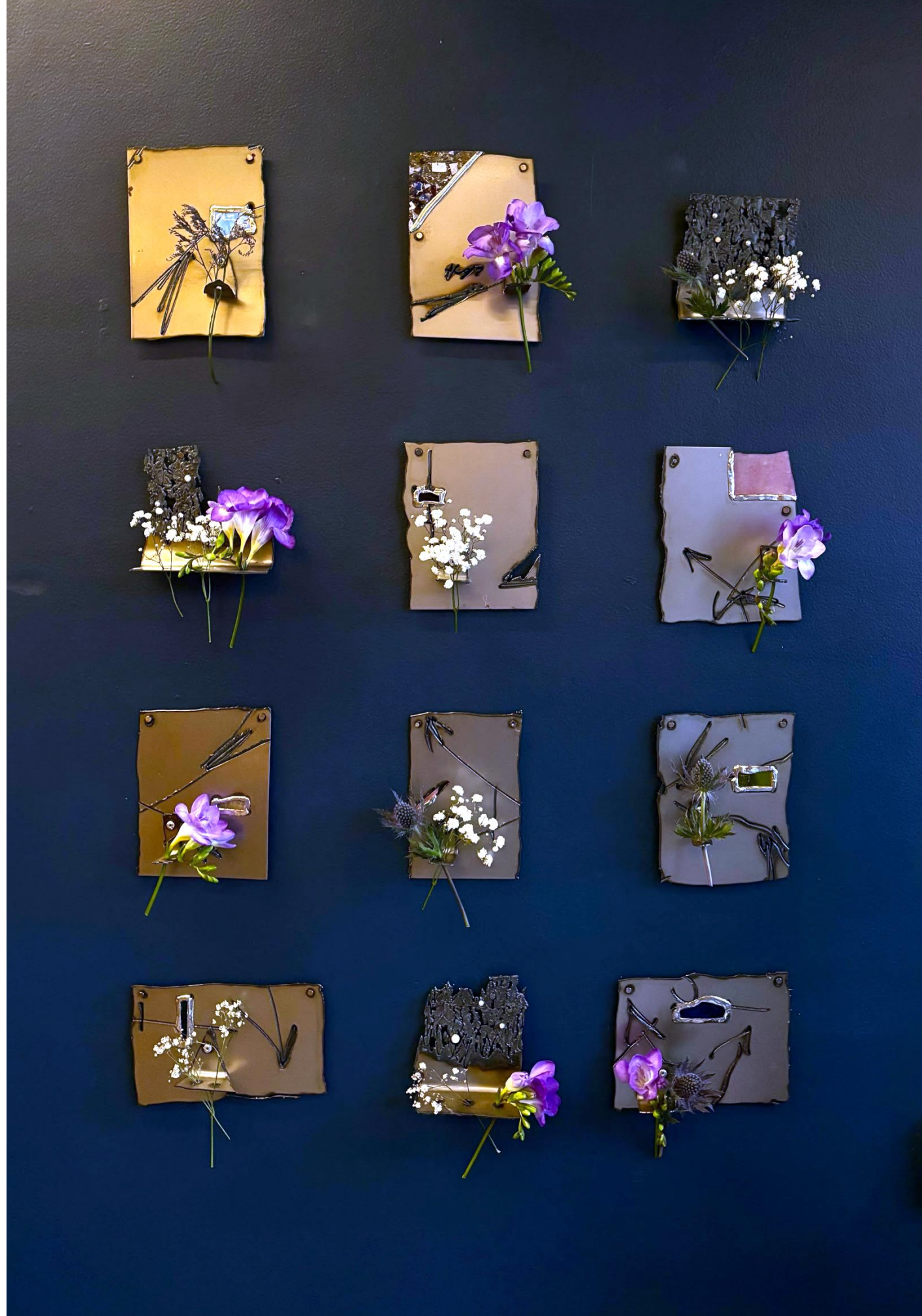
Mild steel, stained glass, lead solder, rivet, lacquer

35x25xm (dimensions vary slightly across series)

Photo credit: Imo Dunkley

She's the Arrow (a mean thing) 1-9 .2025
Mild steel, stained glass, lead solder, rivet,
lacquer. 16 x 12cm (dimensions vary slightly)

I Loved So Well (supermarket flowers) .2025
ed.6 +1AP
Mild steel, faux pearl earrings, lacquer. 12 x
12cm (dimensions vary slightly across ed)





Saint Lucy I, II, III .2025

Mild steel, stained glass, lead solder, pearl earrings

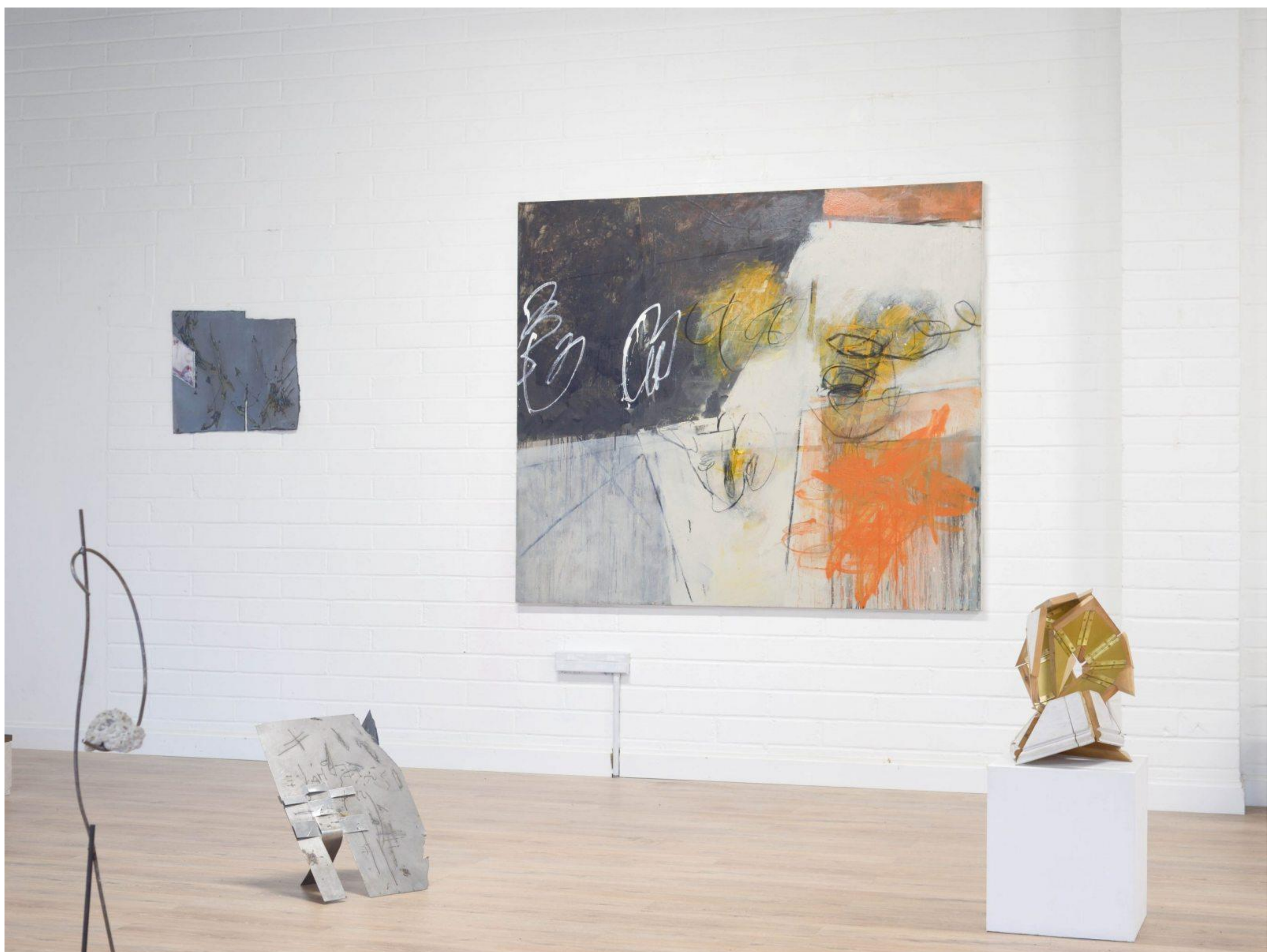
Photo credit Imo Dunkley



Saint Lucy II .2025

Mild steel, stained glass, lead solder, pearl earrings

Photo credit Imo Dunkley



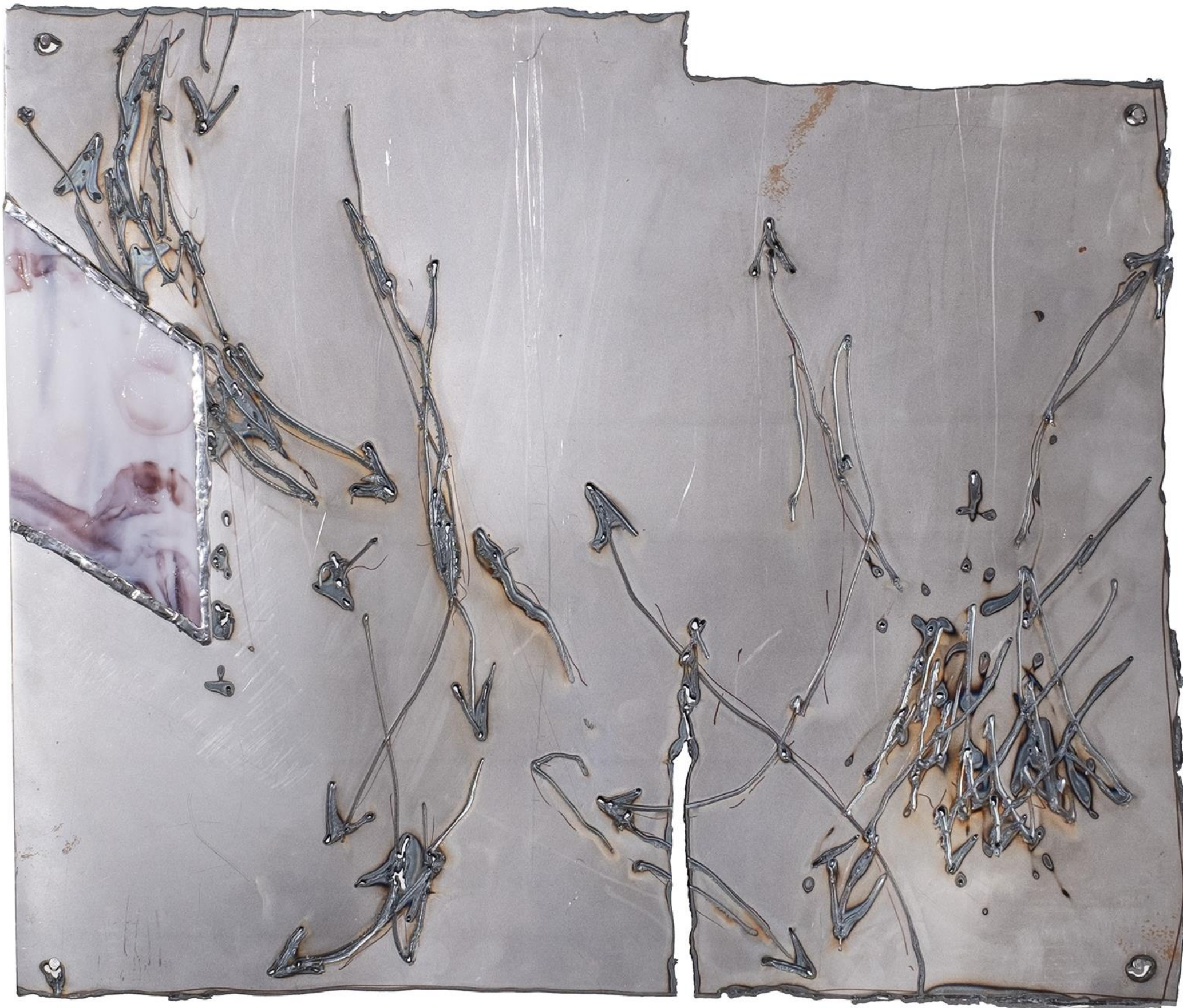
She's the Arrow (if destroyed still true) I .2024 Study for a Shield after Battle (Goddess of Lead) .2021 mild steel, aluminum
In Abstract Vernacular: Continuing Conversations curated by TSM at Sugar House Island, Hypha, London photo credit Peter Griffiths



[L-r] *She's the Arrow (if destroyed still true) II* .2024 mild steel, stained glass, solder WIP / *Loved so Well* .2025 mild steel. WIP pewter cast

She's the Arrow (if destroyed still true) I .2024 mild steel, stained glass, solder

Photo credit Sam Hutchinson



She's the Arrow (if destroyed still true) I. 2024 mild steel, stained glass, solder
Photo credit Sam Hutchinson



She's the Arrow (if destroyed still true) I. 2024
mild steel, stained glass, solder
Photo credit Sam Hutchinson



She's the Arrow (forget me not) III .2024 mild steel, stained glass, lead solder



She's the Arrow (forget me not) II .2024
mild steel, stained glass, lead solder



She's the Arrow (forget me not) V .2024 mild steel, stained glass, lead solder
She's the Arrow (forget me not) I .2024 mild steel, stained glass, lead solder



She's the Arrow (forever) .2024
Mild steel, padlock, flowers
Photo credit Ryan Moyii



She's

the

Arrow